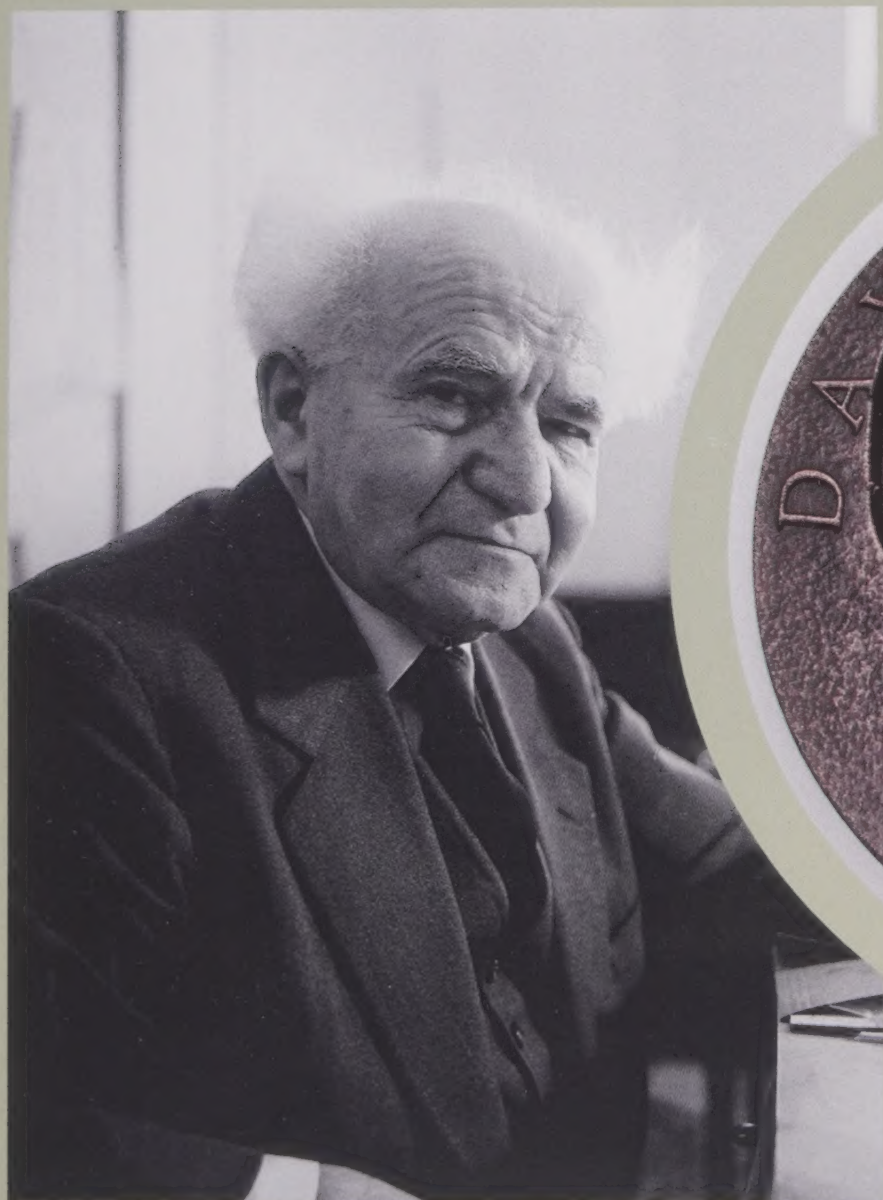




MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2023 Vol. 42 ISSUE 1



DAVID BEN-GURION



*A new medal from
the Jewish-American
Hall of Fame*

BY JIM LICARETZ

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PRESIDENT'S LETTER



Dear Readers,

I'd like to start this first issue of the year
by thanking our contributors.

The name of our publication is *Members Exchange* and that's exactly what we are about. This is where we, as a group, connect with each other, exchange our ideas and our discoveries, and celebrate our accomplishments. That means the success of this publication relies on you, the contributors. I appreciate each of you who have taken the time to show what you have made, what you collect, and those who have taken the initiative to write articles. Thank you and please keep up the good work.

If you prefer to be the quiet reader and not contribute - no worries! - you are very important to us too. Thank you for letting us into your homes and supporting AMSA.

AMSA is a fully volunteer-run organization. We may not be as flashy as some larger art organizations, but I believe there are advantages to our small size. First and foremost we are focused. It is the only American publication where you will find exclusive art medal content. Our small size also sidesteps the drama and politics that can plague larger organizations. (We've all seen that haven't we?)

The biggest benefit for membership is that we are very accessible and welcoming. As a young artist, AMSA opened up my world and has been a nurturing place for my career all the way. I will be forever grateful.

It's been an honor to be AMSA's President for these last years now, but it has come time for me to step down and let the next leader step in. I will stay on as the editor of the Exchange and plan to devote more time to our website.

Our elections run every two years and this June is our next election. If you can, I encourage you to throw your hat in the ring. Stephen Scher is our election chair this year so please reach out to him at skscher@aya.yale.edu

Though we are small, we are also a sturdy bridge to the global art medal community. This fall is the next FIDEM Congress, so please keep an eye on your email for upcoming information.

Thank you and be well,



JEWISH-AMERICAN HALL OF FAME

David Ben-Gurion

Mel Wacks

The Jewish-American Hall of Fame has commissioned former engraver of the U.S. Mint Jim Licaretz to create an impressive 3 ½ inch medal to commemorate the 75th anniversary of Israel's independence on May 14th. The medal features an extremely high relief portrait of David Ben-Gurion that lies entirely below the medal's upper surface. The reverse contains Ben-Gurion's quote: "In Israel, in order to be a realist, you must believe in miracles." Money raised through the sale of these medals will go to the non-profit Jewish-American Hall of Fame and the Jewish National Fund — for the planting of a tree in Israel.

No more than 75 bonded bronze medals will be produced personally by Jim, which will be given to contributors of \$135 plus \$10 shipping. Each medal will include a certificate of authenticity, a display stand, and a certificate from the Jewish National Fund acknowledging the planting of a tree in Israel. To order, call 818-225-1348 or pay with PayPal using the email address of directorjahf@yahoo.com.

David Ben-Gurion was born David Green (or Gruen/Gryn) in 1886 in Plonsk, Russian Poland. The young Ben-Gurion was introduced to Hebrew by his grandfather beginning in his third year. In 1906 the young Zionist emigrated to Palestine, taking up work as a farm laborer for the next four years. A year later, he adopted his new surname. He became Ben-Gurion ("son of a lion cub"), after Joseph Ben-Gurion, a first-century democratic leader of the Jews, whom zealots killed for his moderation in the uprising against the Romans in 66 C.E. Adopting the name of Ben-Gurion in 1909, he rose to become the preeminent leader of the Jewish community in the British-ruled Palestine Mandate from 1935 until the establishment of the State of Israel. On May 14, 1948, he formally proclaimed the establishment of the State of Israel, and was the first to sign the Israeli Declaration of Independence, which he had helped to write. David Ben-Gurion served as Prime Minister until 1963 with a short break in 1954–55.



No more than 75 impressive medals will be made commemorating Israel's 75th anniversary of independence, featuring a remarkable portrait of "The Father of Modern Israel" – David Ben-Gurion



Ben-Gurion led Israel's absorption of millions of Jewish refugees and immigrants, led the 1956 Sinai Campaign against Egypt, promulgated numerous major infrastructure projects such as the National Water Carrier, and Israel's nuclear weapons development. Following his retirement, Ben-Gurion moved to a small kibbutz in the Negev Desert named Sde Boker, where he and his wife are buried — near Ben Gurion University.



HANNA ANTONINA JELONEK

Saltus Award Recipient

Hanna Jelonek studied at the Faculty of Painting, Graphics and Sculpture in Sculpture at the State Higher School of Fine Arts in Wrocław (1976 - 1978), and in the academic year 1978/1979 at the Faculty of Sculpture at the Academy of Fine Arts in Warsaw, in the Studio of Sculpture led by Prof. Casimir Gustav Zemła. She received her diploma with honors in 1981 in the specialty of medallic art under the supervision of Prof. Zofia Demkowska.

In the academic year 1985/86, as a scholarship holder from the Italian Government, she continued her studies at the School of Medal Art in Rome (Scuola dell'Arte Della Medaglia presso la Zecca Romana), receiving, with the completion of her studies, the Commendation of the School Council.

In 1990 she started working in her home Department of Sculpture at the Academy of Fine Arts in Warsaw, as an assistant at the Studio of Medals and Small Sculpture Forms, run by Prof. Piotr Gawron. Since 2004 she has been running the Medallic Workshop. She received her PhD degree in fine arts in 1998 at her alma mater. She habilitated in 2005. In 2020, she obtained the title of professor.

In the years 2012-2019 she was the dean of the Faculty of Sculpture.

Since graduation, she has participated in many exhibitions and national and international competitions, presenting her medallic, sculpture and drawing achievements. Her works are in the collections of, among others, the Medal Art Museum in Wrocław, the Copper Museum in Legnica, the Asia and Pacific Museum in Warsaw and the British Museum. She belongs to the International Art Medal Federation - FIDEM, also performing the functions of a Member of the FIDEM Main Board and FIDEM National Delegate.



*Biennale Plakatu 2018
130mm silvered bronze*

photo credit Academy of Fine Arts in Warsaw



*Self Portrait 2004
130mm silvered bronze
photo credit British Museum*



*Mistrz-Penderecki
2013*

photo credit Academy of Fine Arts in Warsaw





Merchant of Venice
2004
130mm x 150mm
photo credit British Museum



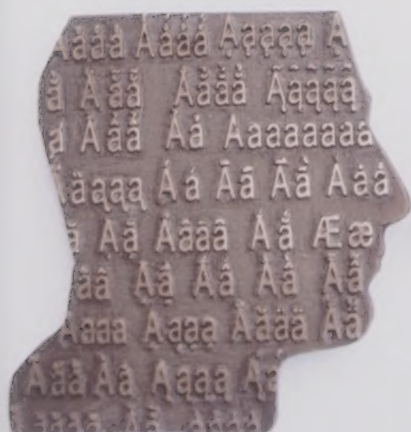
Romeo and Juliet, Paris and
Helena, Samson and Delilah, 2010
photo credit Academy of Fine Arts
in Warsaw



Miedzynarodowe-Biennale-
Ekslibrysu-Wspolczesnego-
2011
photo credit Academy of Fine Arts
in Warsaw



110 lat Tradycji
Bank BGK
1993



Adam
2021
105 - 107mm
photo credit Academy of Fine Arts in Warsaw



recent work

GEER STEYN

Dierbare penning vrienden,

*Ik sluit nu mijn obsesieve bezigheid met
Messiaen af en laat jullie
wat fotos zien.*

*Hij heeft mij zeer geboeid, al meer dan een
jaar met de handen in de
klei en soms vogelgeluiden in het atelier.*

hartelijke groet, Geer

Dear Penny Friends,

I've now concluded my obsessive involvement with
Messiaen and leave you with some pictures of the
results.

He has fascinated me very much, working very hard
with the clay for more than a year - and sometimes
with bird songs in the studio!

warm regards, Geer



GEER STEYN MASTERCLASS WORKSHOP 2022

France

Geer Steyn



This year my sold-out bilingual masterclass "The medal paradise 2023" will be from the first until the seventh of July.

Location: La Bouysse, France. A mansion in the Aveyron with a view on the river Tarn.

Indeed the class has been filled up, but it was a nice idea to organize a mixed masterclass. Maybe an idea for the next year, because the circumstances in France are ideal. A week to explore the climate of a medal.

Everybody has their own room, spoiled by excellent food and not too much wine and the impetus of an experienced medalist..



THE HARTFORD CONFERENCE 1992

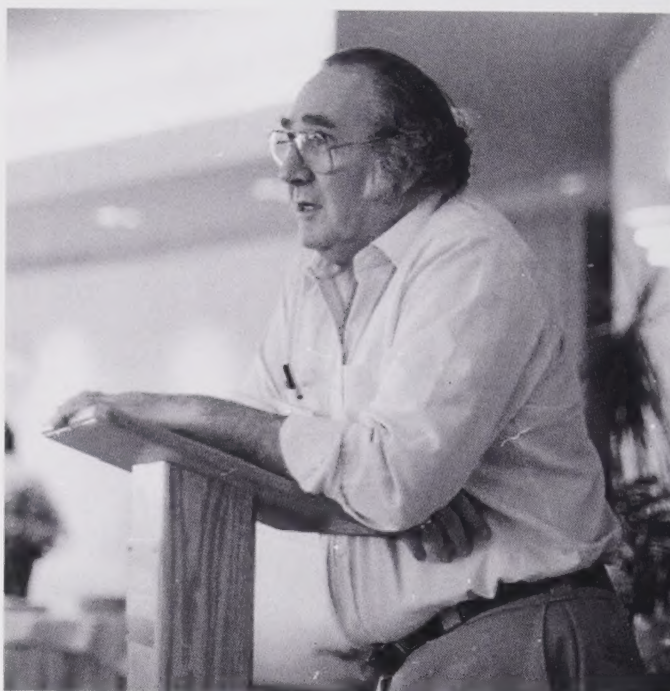
AMSA Memories

The chair of the steering committee was Lloyd Glasson, who was a professor at the University of Hartford. He was assisted by Alan Stahl and Bev Mazze.

Glasson organized a week-long medallic sculpture program with different days focusing on different techniques. The participants stayed in the dorm pods on campus and ate in the campus facilities.

Clay modeling was taught by Amanullah Haiderzad. Elizabeth Jones gave a demonstration on modeling in low relief for coin design. Leonida Finke gave a presentation on her technique of sculpting and creating surfaces in wet plaster. Hugo Greco and his sons demonstrated hot and cold patina applications. Eugene Daub treated participants to his experimental method of engraving with a Dremel in plastic and then making impressions via a hydraulic press.

George Cuhaj



*Lloyd
Glasson*



*Amanullah
Haiderzad*



Eugene Daub



Hugo Greco





Bev Mazze and symposium panel

Mazze and Stahl organized a symposium in the University Auditorium. This symposium was about the contemporary medal and included artists, curators and collectors. Participating in the discussions and Q&A were Eugene Daub, Elizabeth Jones, Cory Gilliland, Leinda Finke, Merlin Szosz, Ira Rezak and Alan Stahl.

In the display area in the Joseloff Gallery was the third venue of an AMSA members' show which had been at the Cast Iron Gallery in NYC (Feb - March 18) and the Bryant Library in Roslyn NY (May 9-30)



*Elizabeth Jones
with - Jackie Lorieo*



Linda Finke



Joseph Veach Noble at conference brunch



Included was a medal dealer bourse open to the public which included several premier dealers featuring historical medals of the world.

The conference closed with a brunch at which Joseph V Nobel (of the Brookgreen Gardens medal program and the Society of Medalists.

USING BISMUTH IN MEDALS MADE FROM LOW MELTING ALLOYS

Sam Bussone, Tariq Comai, Tanish Devaram, Michael Caruso, Renee Trotman, and Mark Benvenuto, University of Detroit Mercy

In the past, Mark Benvenuto and his student research colleagues have written about various means of producing medals using graphite molds and low-melting metals such as elemental tin or Wood's metal fusible alloy. Very recently we have had some extremely interesting and attractive results using elemental bismuth as part of a medal, and have taken some initial steps in seeing how bismuth reacts with low-melting elements and alloys.

First, making bismuth crystals

Melting a sample of bismuth metal, then slowly cooling it and allowing it to solidify and crystalize results in attractive, square or cubic crystals. A significant amount of information on how bismuth forms colored crystals as it cools can be found from internet sources. As with many metals, when solidifying them, it sometimes is advantageous to do so with a large surface area – meaning in some relatively shallow pan – so that the crystal growth is more pronounced. We found that using steel pans worked better in this regard than did porcelain crucibles or aluminum pans.

Second, isolating crystals with good eye appeal

Isolating good-looking crystals was simply a matter of finding one we considered attractive, then using a steel knife to cut it from any surrounding crystals in the solidified mass – our mass of bismuth was always approximately 5 millimeters in thickness. Using only a laboratory hot plate for a heat source, and a steel pan for slow cooling, we were able to grow crystals of 3-5 millimeters on a side, all of which had formed into attractive square or cubic shapes. When separated from the larger solid sample, these were stable and did not deform or become brittle with normal handling.

Third, adding molten metal around a bismuth crystal

Using a glass crystallizing dish as a form, we simply held the bismuth crystal in place with a metal spatula, then poured molten metal around it. A glass dish does not dissipate heat as well as the graphite blocks we use routinely, so approximately 5 – 10 minutes was allowed for each trial to cool enough to be removed from the dish. The resulting medal was run under cold water for less than a minute, and was then safe and cool to touch.



The photo we have included shows from left to right the results of our attempts to include a bismuth crystal in lead, in tin, and finally in Wood's metal fusible alloy. Above the three trial pieces in the photo is a one-pound ingot of tin as a point of comparison for size.

The end results of our first trials

Bismuth melts at 271°C, a higher melting point than tin – 232°C – and much higher point than Wood's metal – only 78°C. Elemental lead melts at 328°C. These numbers are important as we look at our results.

In the center of our photo, molten tin does not seem to affect the bismuth crystal, and the entire piece solidifies to a mirror surface. Square facets of the bismuth crystal are still readily visible.

Wood's metal also appears to have no affect on a bismuth crystal, and solidifies with what can be considered a grainy finish, as seen in the piece on the right of the photo. Again, the detail of our bismuth insert or inclusion are clearly visible.

Lead metal does appear to melt the bismuth crystal, at least to some extent, and solidifies to a mirror-like finish, but one that is darker than tin. On the left of the photo it is evident that the bismuth has begun to melt into, or amalgamate, with the lead surrounding it.

Overall?

We think these first trials and attempts at including bismuth crystals into low melting metals shows promise. We are currently searching for further ways to incorporate bismuth crystals into medals, most likely those made in graphite molds. We welcome comments and discussion from any interested AMSA members.



ELECTROFORMING MEDALS

Ross Pollard

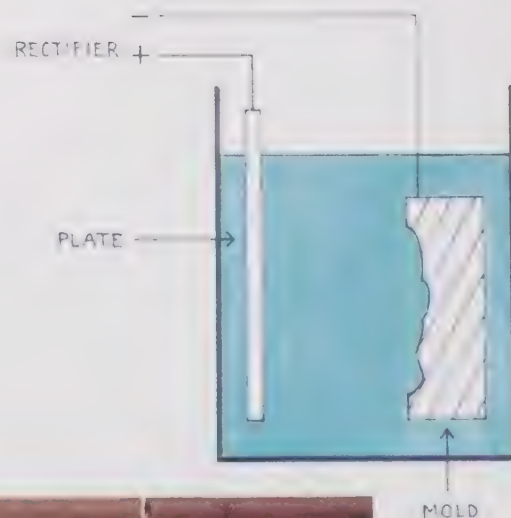
During the past several months, I have been experimenting with electroforming uniface medals. Although the process is time-consuming, I can report that it reproduces fine details with absolute fidelity. Outlined below is a list of supplies and instructions that will get you started. The example shown here is an electroformed medal of Minnesota pioneer Moses Sailor that I created for the Faribault County Historical Society.

Supplies:

- Hot water
- Safety goggles and gloves
- Copper sulfate crystals
- Battery acid
- Large plastic container
- Copper plate
- Rubber mold
- Copper wire
- Graphite powder
- Iron filings
- Rectifier (I use a Caswell model NSP-2050)

Instructions:

1. Wearing safety goggles and gloves, mix up some electroforming solution by dissolving 2 cups of copper sulfate crystals in 1 gallon of hot water. Add 1 cup of battery acid and stir with a wooden spoon or dowel.
2. Fasten copper wire around the edge of a rubber mold with copper "staples" as shown.
3. Use a soft brush to coat the mold with powdered graphite.
4. Sprinkle iron filings over the graphited surface. Fresh, homemade filings work best. You can make filings with a file or grinding wheel and a piece of iron or non galvanized steel.
5. After sprinkling the mold with iron filings, spritz the surface with some electroforming solution to lay down a flash coat of copper.
6. Submerge the mold and copper plate in the electroforming solution as illustrated.
7. Use alligator clips to connect the rectifier's positive (red) wire to the copper plate and the negative (black) wire to the mold. Set the rectifier to 1 - 2 volts with 30 amperes of current per square foot of mold surface area. Turn on the rectifier.
8. Over the next 24 hours, agitate the solution frequently. Inspect the mold every so often to monitor the rate of copper deposition.
9. When the copper deposit is satisfactory, turn off the rectifier and remove the mold from the electroforming solution.
10. Strip the copper shell from the mold, back with lead or plumber's solder (optional), and trim to shape. Apply a patina, if desired.



The mold is 4" in diameter. My electroforms come out of the mold almost black due to the graphite powder. I just clean up the highlights with a wet rag or brush dipped in fine pumice and leave the recesses alone. On this one, I also darkened the exposed copper with a paste made from sulfur powder and oil for a little more complexity. Sealed with MALEBANT VARN.

International Medallic Art exhibition
by Japanese and Portuguese artists

PROGRESSION

February 28 — March 12, 2023
at Galerie h20 Kyoto Japan

October 1–30, 2023
at Seixal, Portugal



Medallic art is created in various materials: metals, woods, urushi, and glass. It is not yet a familiar art form in Japan. Contrarily, abroad, medals are a known art and collectable. Planned as a traveling exhibit, Progression started at Medialia... Rack and Hamper Gallery, in New York, in 2019. Postponed by the pandemic, at long last Progression opens in February 2023, at Galerie h20, in Kyoto. With nineteen Japanese and nine Portuguese artists, along with one New Zealand artist as a guest participant in the Japanese group, the exhibition is co-organized by Mashiko and José Simão

Medallic art is known as a monument-in-the-palm. I hope you enjoy the exhibition.

Tsutomu Ohmukai, Director of Galerie h20

Japan: Yasafumi Chuma,
Tadamasa Deguchi, Yumi
Inoue, Naoko Ito, Masaharu
Kakitsubo, Kasuke Kishi,
Kimi haru Kitamura, Shunsuke
Komatsu, Mitsuji Matsuda,
Shiuji Miyasaka, Keichi Murata,
Noriko Ogino, Mitsuho Shibata,
Akemi Shuno, Hiroko Suizu,
Masato Tagami, Masayuki
Takemoto, Tsutomu Tamura,
Haruya Tsumoto, Yutaka
Umezawa, Tomohiko Yamada,
Toshiaki Yamada, Yayoi
Yokoyama, Kazuo Yoshida,
Michael Reed (New Zealand)
Portugal: Helder Batista, José
João Brito, Antonio Canau, João
Duarte, Maria João Ferreira,
Andreia Pereira, Vitor Santos,
José Simão, José Teixeira

SUPERCHARGE YOUR CREATIVITY

Heidi Wastweet

Creating art medals can be a highly rewarding and fulfilling pursuit, but it can also be challenging to come up with new and innovative ideas. The small format is the perfect size to experiment with abandon as a low risk venture without fear.

If you're looking to increase your creativity in making art medals, here are some tips to help you tap into your creative potential and explore new possibilities:

1. **Experiment with different materials** - Don't be afraid to try new materials when creating your art medals. Consider working with cut metal, clay, resin, wood, stone, glass or any other material that sparks your interest. Each material offers its own unique properties and challenges, and experimenting with them can lead to new creative breakthroughs.
2. **Observe and study other artists** - Look at the work of other artists who create art medals and observe their techniques, compositions, and use of materials. Take note of what you like and what you don't like, and use this knowledge to inform your own work.
3. **Find textures in everyday objects** - look around you at things that are not necessarily medals, like manhole covers or antiquities.
4. **Explore different themes and subjects** - Don't limit yourself to a single theme or subject matter. Experiment with a variety of themes and explore different stories, emotions, and concepts. This can help you to develop your own artistic voice and create more meaningful and impactful art medals.
5. **Try different shapes** - abstract, geometrical, silhouette... there is no limit.
6. **Use found objects** - whether you are doing assemblage or impressing into clay, look beyond your toolbox.
7. **Collaborate with other artists** - Collaborating with other artists can be a great way to gain new perspectives and ideas. Consider working with artists from different backgrounds and disciplines to create something truly unique and inspiring.
8. **Take risks and embrace mistakes** - Don't be afraid to take risks and try new things. You may make mistakes along the way, but these can be valuable learning opportunities that help you grow as an artist.

By following these tips and exploring new ideas, you can increase your creativity in making art medals and create works of art that are truly unique and meaningful. So go ahead, take a leap of faith, and see where your creativity takes you!





fig. 1



fig. 2

FREEDOM WILL BE OURS: Medals and Money in Black America by John Kraljevich

Numismatic historian John Kraljevich has written a new book for Whitman Publishing that will debut in 2023. *Freedom Will Be Ours: Medals and Money in Black America* features stellar photography by Tom Mulvaney and is a showcase of medallic sculpture both utilitarian and sublime, ranging from bus-fare tokens to award medals, military portraiture to religious allegory.

"John is a lively, entertaining writer, and he's taking an accessible approach to a scholarly subject," says Whitman publisher Dennis Tucker. "We feel his book will appeal to a much wider audience than just the hobby community."

Freedom Will Be Ours relates the experience of Black Americans as commemorated by, described by, or related to numismatic material culture—tokens, medals, coins, paper money, privately issued scrip—and tangential but important items such as slave badges and military awards.

Tucker describes Kraljevich's writing as "informed, authoritative, and opinionated. He tells stories that most Americans aren't familiar with—significant stories that matter and should be shared."

The book is divided into chapters inspired by the subheads in W.E.B. DuBois's *The Souls of Black Folk*, each with multiple, richly illustrated, essays that touch on a broad range of subjects: slavery and abolition, the Civil War, minstrel shows, disco and house music, athletics, politics, science, banking, colonization, war, race riots, religion, and more.

Individuals covered include Robert Smalls, Reuben Tylor, Louis Armstrong, Jack Johnson, Booker T. Washington, Black Revolutionary War soldiers, John Pinkard, Noodles Smith, Coleman Young, James Napier, the Harlem Globetrotters, Dick Gregory, Henry Johnson, the Harlem Hellfighters, Eugene Bullard, Imogen Howard, Samuel Johnson, W.E.B. DuBois, Barack Obama, Ron McNair, and many others.

Freedom Will Be Ours will be sold through Whitman Publishing's regular bookstore channels, including the numismatic specialty trade, and will enjoy broad mainstream distribution through Amazon, Barnes and Noble, Books-A-Million, and other retailers.



fig. 3

John Kraljevich is a lifelong devotee and serious student of history and numismatics. For two decades he has been one of America's most in-demand rare coin experts, consulted by institutions, private collectors, and professional colleagues. He is a popular longtime instructor at the American Numismatic Association's annual Summer Seminar. The ANA named him an Honorary Doctor of Numismatics in 2015, awarded him the Numismatist of the Year honor in 2016, and recognized his dedication to the hobby with the Glenn Smedley Award. Having cataloged some of the most legendary cabinets ever sold at auction, John has earned the highest honors from the Numismatic Literary Guild and other organizations for his research and writing. He lives in South Carolina with his family.

- all images courtesy of Whitman Publishing



fig. 4



fig. 5



fig. 6

Fig. 1 - Tuskegee Airmen-Medal_obv

The Tuskegee Airmen Congressional Gold Medal.

Fig. 2 - Frederick-Douglass-Medal_obv

A Tennessee Centennial Exposition medal of 1896, featuring a portrait of Frederick Douglass.

Fig. 3 - William Tubman Medal_obv

A 1956 inauguration medal with portraits of President William Tubman and Vice President William Tolbert of Liberia. Tubman's grandparents were slaves born in Georgia and sent to Liberia in 1844 by their former owner. Tolbert was the son of an African-American émigré and the grandson of a man formerly enslaved in South Carolina.

Fig. 4 - Colored-Troops-Medal_obv

This medal inspired the title of John Kraljevich's new book, *Freedom Will Be Ours*. He writes: "In 1865, Union general Benjamin Butler paid out of his own pocket for a medal to be struck to honor the courage of the men of the U.S. Colored Troops who fought under him on the way to Richmond. 197 medals were struck in silver, most awarded to those who fought. This one actually bears the recipient's name on the edge: Abraham Armstead. He was a slave in eastern North Carolina until he got to Union lines and signed up at age 43. Six weeks later, he was the sergeant of his company. Imagine Morgan Freeman in *Glory*, but real. The medal is inscribed in Latin, 'Ferro iis libertas perveniet,' or 'Liberty will be theirs by the sword.' Every other one of these I've seen is in nearly perfect condition, laid in a drawer one day in 1865 and then forgotten about. It looks like Sergeant Armstead wore his medal day in and day out for years. Nobody knows the trouble it's seen."

Fig. 5 - Liberia-Medal_obv

An extremely rare 1926 Sesquicentennial medal with portraits of American president Calvin Coolidge and Liberian president Charles D.B. King.

Fig. 6 - We Are All Brethren Medal_obv

An 1807 copper token, privately minted in England to circulate in Sierra Leone. Its reverse informed the observer that the sale of slaves was prohibited under the reign of King George III.



Amanullah Haiderzad, Afghanistan/USA



Andreia Pereira, Portugal



Emil Bachyski, Bulgaria



Bogomil Nikolov, Bulgaria



Dona Konstantinova, Bulgaria



George Cuhaj, USA



James MaloneBeach, USA



Eva Harmadyová, Slovakia



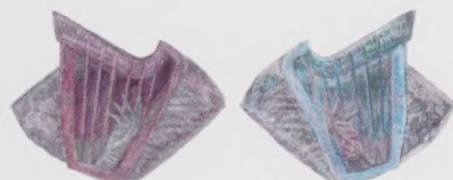
Ekaterina Dimitrova, Bulgaria



João Duarte, Portugal



Atanas Borissov, Bulgaria



Krassimira Drenska, Bulgaria



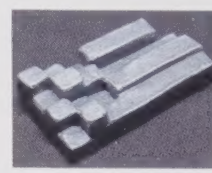
Vassilena Stancheva, Bulgaria



Mashiko, USA/Japan



Ivanka Mincheva, USA/Bulgaria



Jelena Mihajlović, Serbia



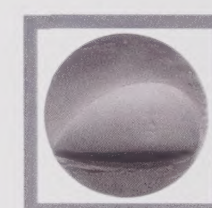
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Martina Dragova, Bulgaria



Melek Tokuyan, Turkey



Murat Duraki, Turkey



Miglena Aleksandrova, Bulgaria



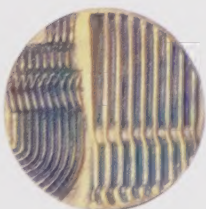
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REQUIEM

NATIONAL ACADEMY OF ART SOFIA MEDALLIC SCULPTURE STUDIO
INTERNATIONAL VIRTUAL PROJECT OF PROF. BOGOMIL NIKOLOV
AND ASSIST. VENTISLAV SHISHKOV 2022/6